

The Hymn

JANUARY 1962



CAROLINE BIRD PARKER
1877-1959

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Number 1

The President's Message

THE FORTIETH ANNIVERSARY OF THE HYMN SOCIETY

The year 1962 brings the Fortieth Anniversary of the founding of The Hymn Society. In 1922, a group of five people met in the office of Dr. Calvin W. Laufer at the Presbyterian Building, 156 Fifth Avenue, New York, to form an organization to increase interest in hymns in America, and to raise the standards of hymns and hymn tunes and their use by congregations. This group included beside Dr. Laufer, Miss Emily S. Perkins who initiated the idea and continued until her death its greatest benefactor; Mr. Carl F. Price, a Methodist layman who served as The Society's first President; Miss Caroline B. Parker, a distinguished editor for hymn book publishers; and Mr. Augustus S. Newman whose interest in The Society led him to leave to The Society his valuable hymnic collection which is the basis of The Society's Library. From this beginning came the present organization with its membership of nearly two thousand scattered over the North American continent from coast to coast, and represented in twenty-four foreign countries. During the forty years, The Society, I am sure, has far outgrown the expectations of these five founders both in numbers and in activities.

Plans are under way for a fitting recognition of this Anniversary. A Committee is at work under the chairmanship of the Reverend George Litch Knight which has already formulated general plans for this important occasion. Friday, Saturday and Sunday, May 4, 5 and 6, 1962, are the dates for special observances. Friday evening brings the Anniversary Dinner in New York City. Saturday morning is the date of the Annual Meeting of The Society to be held at the Presbyterian Church in Riverdale, New York, where for so many years The Society was the guest of Miss Perkins. The meeting will be followed by an appropriate hymnic service. Sunday afternoon is the time scheduled for the Anniversary Hymn Festival in New York City.

Other features of the Anniversary are Hymn Festivals in churches and communities over the country; the publication of a history of The Society being prepared by Mr. William W. Reid; a Hymnic Exhibit in the Interchurch Center, New York, which will picture the growth of The Society and hymnody in general during the forty years; the plan for the printing in one volume of all the new hymns obtained by The Society; and other features suggested by the Anniversary Year. The membership will be advised from time to time as the details of the Anniversary are developed.

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The Editor's Column

WHY NOT RECORD AUTHENTIC CONGREGATIONAL SINGING?

JAMES BOERINGER

Three years ago the present writer first appeared in the pages of *THE HYMN* as a reviewer of hymn records. Before that time, he and the Editors had been unable to find records sufficiently new, tasteful, and authentic to warrant discussion. Since that time, there has been a trickle of collections that contain the best hymns in quite polished performances. A hymn, however, is unique in being the only genre of music written to be performed by plain people rather than by professionals; thus, "choral" performances belong not to the hymnic tradition but to the classical tradition of such things as "chorale cantatas" and other forms for which hymns provide the seeds. What this reviewer has yet to encounter is a recording of authentic *congregational* singing.

In *THE HYMN* for July, 1960 (p. 69), Barbara Owen observes that one significance of an 1842 self-playing "Barrell-Organ" in Pierrepont Manor, N. Y., is that it preserves the style of hymn-performance of the nineteenth century. Modern records offer a better means of preservation; but apparently we are going to pass on to later generations the impression that contemporary hymn singing is always professional and always either (occasionally) very, very good ("choral") or (usually) very, very bad ("hillbilly" or worse).

It is the personal hope of this writer that The Hymn Society will someday prepare a series of records that will present a true historical cross-section of the world's hymnody—a kind of sonic "Paper" if you will. When and if such a project is undertaken, however, it should, I feel, present hymns in their intrinsic style, as simple strophic works sung by groups of ordinary believers with no musical pretensions, guided by ordinary good church singers and players. Such performances would best serve the unique nature of hymns, for, while *tasteful* hymn records, though rare, are at least available, *authentic* ones are almost non-existent.

Our Cover Picture

Caroline Bird Parker, hymnal editor for Century Company, D. Appleton-Century Company and Fleming H. Revell. During this Anniversary Year the pictures of other founding and charter members of The Society will appear in *THE HYMN*.

The Singing School in America: Backgrounds

CURTIS L. CHEEK

OF ALL THE FACETS of music in America, one of the most fascinating is the movement known as the "singing school." This movement was to have far-reaching influence not only on the church music of the new country, the improvement of which was its immediate goal, but also on the entire musical life of the nation. Even today these influences are being felt and the singing school is still very much alive.

Many writers have painted an extremely black picture of the musical situation at the time of the founding of the country especially among the Puritans in New England. This judgment is, perhaps, a little harsh. Certainly life in a frontier community did not lend itself to cultured performances by professional musicians but the people were by no means bereft of musical appreciation. Apparently at least some of them had had training in music for Edward Winslow, in an account of a gathering of the people prior to their departure from Leyden, wrote:

. . . we refreshed ourselves, after tears, with singing of psalms, making joyful melody in our hearts, as well as with the voice, there being many of our congregation very expert in music; and indeed it was the sweetest melody that mine ears heard.¹

The Puritans have often been pictured as haters of all music except unadorned psalm tunes and to be particularly opposed to instruments. Actually they did not forbid the use of instrumental music but only wanted it to have a place of secondary importance so that the attention would not be turned from the worship of God. In a tract published in 1647, John Cotton said:

Nor do we forbid the private use of any instrument of Musick therewithall: so that attention to the instrument does not divert the heart from attention of the matter of song.²

Curtis L. Cheek is Chairman of the Music Department of Bluefield College, Virginia, at present on leave at the University of Southern California, Los Angeles. This article anticipates his doctoral dissertation on The Singing School and its Influence on American Hymnody.

As far as the music used in the services was concerned, both the Puritans at Massachusetts Bay and the Pilgrims in the Plymouth Colony brought with them some of the finest collections of psalm tunes available. The Pilgrims had the psalter which Henry Ainsworth had prepared in 1612 for those Separatists who fled to Holland from England. While the book contained only thirty-nine tunes, they had been selected from the English psalter currently in use, *Sternhold and Hopkins*, and from various French and Dutch sources. This resulted in a good variety of meters and great rhythmic freedom. Only a few were cast in the four-line ballad stanza form which later became almost universal. In *Sternhold and Hopkins*, the version used by the Puritans, the meters were not as varied as in *Ainsworth* (109 psalms were in double common meter), but the forty-four tunes did offer a good deal of melodic variety.

From the evidence of later publications in the colonies, it is obvious that sometime during the first twenty years another valuable psalter became available. In 1621, Thomas Ravenscroft published *The Whole Booke of Psalmes: With the Hymnes Evangellicall and Songs Spirituall. Composed into four parts by Sundry Authors*. Ravenscroft then lists the people who "composed" (i.e. arranged) the music. The list reads like a British *Who's Who in Music*: Thomas Morley, Thomas Tallis, Giles Farnaby, John Dowland, John Farmer, and a number of others. Since the settings were in four parts but only the melody would be used in the services, it would appear that at least some of the people enjoyed part-singing as a recreation.

We now look ahead about a hundred years where we expect to find the record of a well-ordered musical establishment, especially in the churches which had had the best music available to them in the 1620's and 30's. Rather than order, however, there seems to be only chaos. Listen to the description of congregational singing given by a few of the contemporaries: Cotton Mather, "It has been found . . . in some of our congregations, that in length of time, their singing has degenerated into an odd noise . . ."; Thomas Walter, "I have observed in many places, one man is upon this note while another is upon the note before him, which produces something so hideous and disorderly as is beyond expression bad."³ Thomas Symmes, "A part of two or three different tunes would be sung to the same stanza, and sometimes they would be singing different tunes at the same time."⁴

Certainly these statements by men who were attacking a situation they felt to be deplorable cannot be taken as objective truth, but they do indicate that something was wrong with the singing. Actually a controversy over singing in the services had been raging both here

and in the mother country since the early days of the colonial settlements. One of the first questions was regarding the matter of whether or not there should be any singing, some feeling that it was ordained of God and others that it had no place in worship. In London Charles Butler wrote in his *Principles of Music* (1683):

For some that have good minds have not good voices, and some that have voices cannot read; some that can read cannot sing, and some can neither read nor sing. All which are the greatest part of most congregations. And why should it be more required that all the assembly should join with the choir in the artificial singing of their hymns and anthems, than with the priests in plain reading or saying of the sessions, prayers, and other parts of the liturgy, or the prayer of the preacher before and after the sermon?⁵

A number of other questions became involved as the controversy grew, including such matters as: should only psalms be used or could there also be sung songs of "human composure"; should one sing alone or must all sing; should women be allowed to sing as well as men; should only Christians be allowed to sing?

In the New England tract mentioned earlier published in 1647, Rev. John Cotton attempted to refute some of the arguments against using music. The title shows its scope: *Singing of Psalms a Gospel Ordinance, or a Treatise wherein are handled these four particulars. I. Touching the duty itself. II. Touching the matter to be sung. III. Touching the singers. IV. Touching the manner of singing.* We will take notice of Cotton's answer only to the first of these questions.

For the first Question we lay downe this conclusion for Doctrine of Truth: That singing of Psalms with a lively voyce is an holy duty of God's worship now in the day of the New Testament. When we say, singing with lively voyce, we suppose none will so farre misconstrue us as to thinke we exclude singing with the heart: for God is a Spirit: and to worship him with the voyce without the spirit, were but lip-labour: which (being rested in) is but lost labour, or at most profitted but little.⁶

Throughout the first century of the colonial settlements there developed a gradual change in the singing in the churches. Whether this change was for better or worse depended entirely on the side to which one belonged. The educated clergy, who did the writing and preaching on the matter, felt that it was definitely for the worse. Much could be said in favor of this view, especially as far as the manner of performance was concerned. Any group which is singing unaccompanied and without a leader will have difficulty in staying to-

gether. Furthermore, tempos tended to become slower which invited the addition of embellishments. Since there was no place where the average man could learn to read music (it had been taught in Harvard from the beginning but the average person did not receive the benefit of this instruction⁷), the tunes had to be passed on by rote which opened the way to other types of melodic alterations.

The common people, on the other hand, apparently enjoyed their "usual way" of singing and did not want to give it up. Some of the "abuses" which were so strongly attacked by the clergy seemed to have been looked upon by the common folk as a sign of musical ability.⁸

Probably one of the greatest sources of change was in the practice of "lining-out." In 1644 the Westminster Assembly voted:

That the whole congregation may join therein the singing, every one that can read is to have a psalm-book and all others not disabled by age or otherwise are to be exhorted to learn to read. But for the present where many in the congregation cannot read, it is convenient that the minister or some fit person appointed by him and the other ruling officers do read the psalm line by line, before singing thereof.

The custom spread to all segments of the Church including the New England area. As indicated in the quotation cited, this was intended to be only a temporary expedient until such time as the majority of the congregation could read the psalms for themselves. Temporary programs often tend to become permanent and this was true of lining-out. In fact it had become so firmly entrenched that efforts about sixty years later to abolish the practice were the cause of some very bitter disputes.

Probably from the very beginning of the eighteenth century there had been individuals who had urged a reform in the manner of singing, but a really strong movement in this direction was not evident until about 1720. At that time, there appeared several pamphlets, written by some of the outstanding New England preachers, in which they urged that people should learn to read music or, as they put it, "sing by rule." This set off a controversy which divided practically every church into two camps, those who advocated "singing by rule" (i.e. the tunes as notated) and those opposed who wanted to hold to the "usual way" (i.e. with the added embellishments).

One of those who wrote on the matter was the Rev. Thomas Symmes of Bradford, Massachusetts, who published in 1720 *The Reasonableness of Regular Singing or Singing by Note*, in which he pointed out the gradual decline and advocated singing schools to

teach the people to read music and learn new tunes. In 1723 he published *Utile Dulci. Or a Joco-Serious Dialogue, Concerning Regular Singing*, in which he presented the principal objections to "regular singing." They were:

First, some against the thing itself; and they are seven. 1. That it is a new way, an unknown tongue. 2. That it is not so melodious as the usual way. 3. That there are too many tunes, we shall never have done learning. 4. That the practice of it gives disturbance; . . . and causes (people) to behave themselves indecently and disorderly. 5. That it is Quakerish and Popish and introductive of instrumental musick. 6. That the names given to the notes are bawdy, yea blasphemous. 7. That it is a needless way, since their good Fathers that were strangers to it, are got to heaven without it.

Secondly, some are against the persons that are the promoters, admirers and practitioners of this way. And there are three. 1. It is said to be a contrivance to get money. 2. They spend too much time about learning, they tarry out a nights disorderly, and family-religion is neglected by the means. 3. They are a company of young upstarts that fall in with this way and set it forward: and some of them are lewd and loose persons.

Symmes then attempts, in very forceful language, to refute these arguments. As to the objection that there are too many tunes, he mentions several that were then in use and concludes:

It's strange that people that are so set against stated forms of prayer, should be so fond of singing half a dozen tunes, nay one tune from Sabbath to Sabbath; till every body nauseates it, that has any relish of singing. . . .

Regarding the fear that it would introduce instrumental music into the churches, he said:

. . . you may depend upon it, that such as are not willing to be at the cost of a bell, to call the people together on the Lord's day, and of a man to ring it (as it is with too many amongst us) will never be so extravagant as to lay out their cash, (especially, now money is so scarce) to buy organs, and pay an artist for playing on them.⁹

Another of the tracts which were published in connection with this controversy was *Cases of Conscience about Singing Psalms, briefly considered and resolved*. Written by a group of ministers, it considered such questions as:

Whether you do believe that skilfullness in singing may ordinarily be gained in the use of outward means, by the blessing of God?

THE HYMN

Is it possible for Fathers of forty years old and upward to learn to sing by rule? And ought they to attempt at that age to learn?

Do you believe that it is Lawful and Laudable for us to change the customary way of singing, for a more uniform and regular way of singing the Psalms?¹⁰

In each case, these men included in their arguments a call for the establishment of singing schools in order that the music be improved.

Along with the pamphlets and sermons, which pointed out the problem and called for needed reforms, two small books were published. These were to have tremendous influence on American music for the authors presented a positive solution rather than just negative criticism. The first of these was *A Very Plain and Easy Introduction to the Singing of Psalm Tunes* by Rev. John Tufts. Hood¹¹ claims that it was first published in 1712; however, the earliest edition known is the third published in 1721. Tufts did not actually write anything new in this pamphlet but only adapted the material from Playford.¹² He did, however, attempt a new approach to the notation of the tunes by using letters for the solmization syllables in place of notes. These he placed on the staff in the normal position of the notes with a system of punctuation to indicate rhythm.

. . . in common time a letter with two points F: is to be sounded as long as you would distinctly be telling, one, two, three, four, . . . ; A letter with one point F. is to be sounded while you are telling one, two, . . . ; F . . . counts one.¹³

While this system, which Tufts thought would make learning to read music easier, never caught on, the book itself did help to pave the way for the establishment of singing schools.

Also published in 1721 was *The Grounds and Rules of Musick Explained. Or an Introduction to the Art of Singing by Note* by Rev. Thomas Walter. Again, the actual music instructions are not of primary importance, also having been adapted from Playford, but the introductory section gives us a rather clear picture of the current musical situation, especially in the country. Walter's recommendations were calculated to encourage its use among the dissident element in the churches. Some of his arguments are:

. . . our Instructions will give you that knowledge in vocal Musick, whereby you will be able to sing all the Tunes in the World, with out hearing of them sung by another. . . .

They will instruct us in the right and true singing of the Tunes that are already in Use in our Churches. . . .

It will serve for the Introduction of more Tunes into the divine Service. . . .¹⁴

The scene was now set for the singing school to make its appearance. As the movement actually began, the people found not only an opportunity for self-improvement, but also a pleasant means of social recreation. With the publication of works such as Tufts and Walter, the texts necessary for growth were readily available so that the movement prospered greatly during the last half of the eighteenth century and has remained alive even until the present.

FOOTNOTES

- ¹ Quoted in Gilbert Chase, *America's Music* (N. Y.: McGraw-Hill Book Co., Inc., 1955), p. 8.
- ² John Cotton, *Singing of Psalms a Gospel Ordinance*, quoted in Frederic L. Ritter, *Music in America* (N. Y.: Charles Scribner's Sons, 1884), p. 8.
- ³ Chase, *op. cit.*, pp. 23, 24.
- ⁴ Quoted in J. Spencer Curwen, *Studies in Worship Music* (London: J. Curwen & Sons, 1888), p. 112.
- ⁵ *Ibid.*, p. 4.
- ⁶ Ritter, *op. cit.*, pp. 7, 8.
- ⁷ Thomas Symmes, *Utile Dulci*, quoted in Ritter, *op. cit.*, p. 16.
- ⁸ See Chase, *op. cit.*, Chap. 2.
- ⁹ Ritter, *op. cit.*, p. 52; for preceding quotations, pp. 15, 16.
- ¹⁰ Quoted in John T. Howard, *Our American Music* (N. Y.: Thomas Y. Crowell Co., 1946), p. 15.
- ¹¹ George Hood, *History of Music in New England* (Boston: Wilkins, Carter & Co., 1846).
- ¹² John Playford, *An Introduction to the Skill of Musick*, 11th Ed., (London, 1687).
- ¹³ Ritter, *op. cit.*, p. 32.
- ¹⁴ *Ibid.*, p. 35ff.

THE PRESIDENT'S MESSAGE (*Continued from Page 2*)

Such an Anniversary is not only a time for looking back over the accomplishments of the years, but also for looking forward to still greater things. "Life Begins at Forty." A Society which has had such remarkable growth and influence since its beginning has in it the potential of continuing development which will result in wider influence as the years come and go. It was said of Lyman Abbott, the distinguished Christian leader of a generation ago, that he was always standing in the bow of the boat. That is the proper place for The Hymn Society on this Anniversary Year—looking forward eagerly to the years ahead.

—DEANE EDWARDS

"Loving" or "Living" Hymns

WILLIAM WATKINS REID

EVEN A BRIEF STUDY of the "Fifty Hymns America Loves Best"—as indicated by the 1960 poll of some 30,000 persons made by the *Christian Herald*—causes some question and misgivings. Indeed, the very title of the effort needs some qualification.

"America" loves best? Would it not be better to say "Protestants in America"?—certainly the favorites of the Catholics and the Jews, as they sing in their services, are not reflected in the tabulation. And I wonder if even the word *Protestant* (which we use to cover too-large variations of unassimilated non-conformists and non-Catholics) ought not also to be limited? I suspect that a majority of the 30,000 were the older conservatives (who *were* a majority in America 50 years ago), and some teen-age groups who, at their rallies, are wont to sing forth for the easy movement of a tune rather than for their own discovery of the truth of the words. Enthusiasm does not necessarily indicate conviction or understanding.

It is significant that at least half of the fifty "favorites" are not to be found, if at all, in more than a couple of the "standard" hymnals of American Protestantism—the hymnals that endeavor to represent the best doctrine and the best teaching of the major and larger denominations.

Charles Wesley, the most prolific hymn writer in the English tongue, is represented by two hymns; and Isaac Watts, the father of English hymnody, by only one.

But the types of hymns **not** found in the list of fifty are even more startling than the inclusions. There is no Christmas hymn in the group, though the thousands of playings of Christmas hymn programs on radio each December would rather suggest some "love" and knowledge of them. There is no Easter hymn, though the resurrection was one of the great themes of the early church and of early hymnody. Indeed, the coming of Christ with a message from God, the crucifixion and resurrection of Christ are main foundation-stones in the Christian faith. The churches "sing" their significance. But do not "Americans"?

In the three decades of Jesus' life, and especially in the three

William Watkins Reid, a prominent Methodist layman, a member of the staff of the Methodist Board of Missions, is Chairman of the Executive Committee of The Hymn Society, and author of several hymns recently published by The Society.

years of his active ministry, his message and action might be summed up in "doing for those in need: serving others." But there is no reflection of this in the "best loved hymns." There is not one that is definitely *missionary* in outlook; the nearest approach is "I love to tell the story," but the motive is "it satisfies *my* longings." There is no hymn of social service. There is no Negro spiritual. There is no hymn of family life, of Christian education, of concern for the nation, of moral reform, or of thankfulness to God.

What we are surfeited with here is the love-theme in which there is utter confusion between *eros* and *agape*. I am walking hand in hand with Jesus (sometimes with God), not in service to the humanity for which there is divine concern, but among the roses, like two self-absorbed human lovers in the cool of the evening. A maudlin sentimentality—giving satisfaction to the human singer-walker—is substituted for that sacrificial and even painful "walking in service" (probably sans "roses") which *agape* demands. Satisfaction with a walk of personal joy (if such it be) is an affront to God and man relationships. A few of the hymns are of high personal commitment—but again with the motive of self-gain or satisfaction, *not* for Christian service to others.

I will leave judgment of the tunes to the musicians: but *most* of the texts are pretty poor poetry and have little power to lift men to the visions, or the deeds, or the understandings that Christ set before his followers. Nor will they build the daring faith and the conquering giving of self that are the basic needs of the church and churchmen who must contend with the problem of today's complex world.

If the poll is a fair sample of what American Christians "love" in their hymns (and here we are back to my original doubt), then there is an enormous task awaiting the service of every pastor, every church musician, every teacher of religion: to give America, and especially Protestant America, a whole new body of hymns "to love." There are extant hundreds of hymn texts and tunes that can teach, guide, heal, and send into service the Christ-motivated and Christ-inspired men and women that America and the world—my church and all churches—need living and doing today. These hymns tell of the cross, the sacrifice, the thorns, not as yesterday's history but as today's demands upon each one of us.

Maybe, however, we ought not to talk about *loving* hymns: maybe we ought to talk about *living* the things we say in hymns, *doing* the things we learn from hymns. Such hymns may send us among the thistles rather than the roses, and down some slum alley where there is no fragrance of the spring garden.

Notes on the Tune Solothurn

ROBERT L. SANDERS

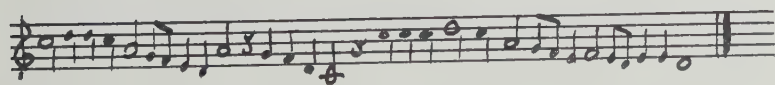
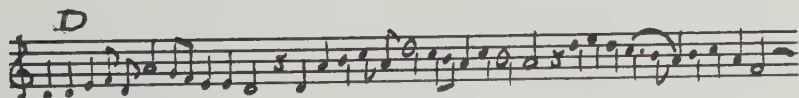
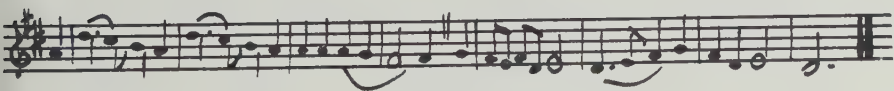
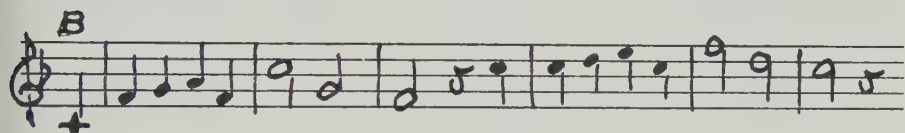
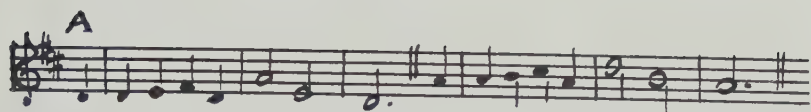
SOLOTHURN, L. M., commonly designated a Swiss folksong, 1826, finds present usage in the form (A), which appeared initially in the *English Hymnal*, 1906. In *Songs of Praise Discussed*, 1931, and again in Routley, *Companion to Congregational Praise*, 1953, it is attributed to *Sammlung von schweizer Kuhreihen und Volksliedern*, 1826. This attribution is in conflict with the information furnished in Erk-Böhme, *Deutscher Liederhort*. There in Vol. I, p. 280ff, is printed the folksong in question, "Dursli und Babeli" with two different melodies and ample discussion of text and tunes. From this it appears that the 1826 book is the source of the folksong text but not of the tune SOLOTHURN, which is found earliest printed by Reichart in a foreword to his *Frohe Lieder für deutscher Männer*, (Berlin, 1781), as an example of qualities desirable in a folksong. In the following year it appears also in his *Musikalisches Kunstmagazin*.

It is this form (B), (with a variant third line) that was used by Beethoven for his "Six variations faciles . . .," 1798. Although Reichart and Beethoven knew it as Swiss, it is possible that the melody has far older, and German, sources. *Deutscher Liederhort*, to take but one compilation, reproduces three melodies whose close resemblance to the characteristics of SOLOTHURN is difficult to dismiss as coincident. The earliest of these is transcribed by the editors from a MS "Kleber's Codex" to which they assign a date between 1515 and 1524. (C). The relevance of the third strain is particularly striking, especially when thus found with a so similar profile in the first two strains.

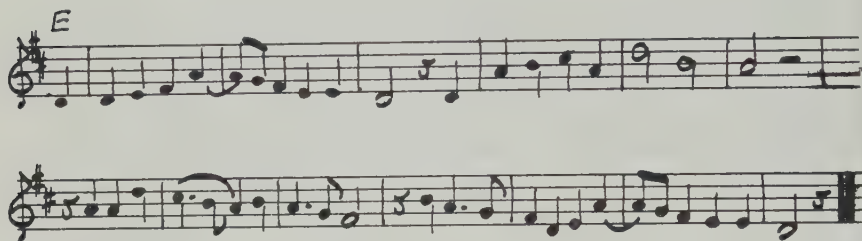
Next in chronology appears the form (D), taken from Berg und Newber, *Liederbuch* (or 68 *Lieder*), Nürnberg, c. 1550. Although in minor mode and somewhat remote from the present SOLOTHURN it yet shows a certain persistent identity of profile. It is worth noting that this melody bears marked resemblance to the earlier (1524) tune for "Wir glauben all' an einem Gott" and to the present tune WAR GOTT NICHT MIT UNS DIESER ZEIT.

From Georg Forster, *Liederbuch* (part V, Nürnberg, 1556) comes

Dr. Sanders, Acting Chairman, Department of Music, Brooklyn College, here contributes the second of his Notes for a Dictionary of Hymn-tunes. The tune ALBION was discussed in THE HYMN, July, 1961.



the following melody to what may well have been a popular and durable text, "Die junge Markgräfin": (E)



From even these few instances it is possible to assume the essence of SOLOTHURN to be quite old, perhaps with its roots in a fragment of Gregorian chant or some particular *Meistergesang*.

There is a curious and apparently isolated appearance of SOLOTHURN in an earlier U. S. collection. With the name SWITZERLAND and in somewhat longer form, with variants, it is in Wainwright, *Music of the Church* (New York, 1828). It does not seem to have been adopted in subsequent collections of that time.

XXth century usage: appears principally in a few hymnals after 1925,—the Presbyterian, 1933; *Student Hymnary*, 1937; *New Church Hymnal*, 1937; *Hymns of the Spirit*, 1937; *Christian Science Hymnal*, 1932; *Hymnbook*, 1955. No preponderant text association exists.

Hymns In Periodical Literature

RUTH ELLIS MESSENGER

Alfred B. Haas, *Music Ministry*.

Beginning with July, 1961, Professor Haas has contributed to each issue a hymn study based on *The Methodist Hymnal*. Brief notes on the origin of text and tune introduce significant comments on the hymn selected. For September, 1961, Thomas Pollock's litany, "Jesus with thy Church abide," serves to direct the reader's thought to the present-day trend toward ecumenicity. For November, 1961, the Thanksgiving hymn, "O God, beneath thy guiding hand," is treated with great skill in its many Puritan associations and in its modern dimensions for our country today. For December, 1961, Grace M.

Stutsman's carol, "In Bethlehem, 'neath starlit skies," for which she wrote both words and music, in 1935, is commended as preserving the character and quality of the traditional English carol. Professor Haas' series merits the attention of all interested in hymnic comment, without restriction to *The Methodist Hymnal*.

J. Vincent Higginson, "Hymnody and the Ecumenical Movement," *The Catholic Choirmaster*, Spring, 1961.

The 100th Anniversary of *Hymns Ancient & Modern* directs the author's attention to an examination of the historic hymnal with reference to its contents of a Roman Catholic origin or provenance. We are reminded that Protestant and Roman Catholic hymnals include a considerable body of texts and tunes common to both groups. Herein lies a hopeful sign of progress in the ecumenical movement, now prominent in the minds of both Catholics and Protestants.

J. Vincent Higginson, "Father Formby and His Hymnal," *The Catholic Choirmaster*, Summer, 1961.

Mr. Higginson continues in this article his studies of Catholic hymn writers and compilers who were associated with the Oxford Movement, a series which he has contributed to *The Choirmaster* at intervals. Henry Formby, a clergyman of the Church of England, joined the Roman Catholic Church in 1866, and was connected with St. Chad's Cathedral, Birmingham. He was the author of *The Roman Ritual and Music etc.*, and other pamphlets on the Chant. His hymnal, *Hymns and Sacred Songs for Schools*, 1853, a collection of forty-one hymns, contains among others, the hymns of Caswall, Faber, Cecilia Caddell and Mary Leeson. The quality of the tunes is good as compared with others found in later hymnals, possibly due to the collaboration of John Richardson, a well-known composer of that period.

Hugh Martin, "Mending and Marring: The Doings of Hymn Book Editors," *Bulletin* of The Hymn Society of Great Britain and Ireland, Summer, 1961.

The Reverend Hugh Martin, whose recent book, *They Wrote Our Hymns*, was reviewed in THE HYMN, October, 1961, has treated this ever popular topic with adequate attention to both sides of the debate. On the whole he asserts for the editor generous freedom to alter where good reason exists, for example, in cases where a change of word increases the singability of the hymn; where centos have been made of

longer poems, or stanzas omitted to serve a proper purpose; where obsolete words or expressions occur in the original texts; where an alteration stresses the objective Christian fact or needs of the worshiper. On the other hand, no text should be altered to say what the author did not believe. With translations a special problem must be recognized. To avoid misconceptions in this department, the author suggests the use of the term "paraphrase" rather than "translation." Dr. Martin brings to this article the same extensive study and experience in hymnology which makes his book so interesting and rewarding.

Francis Smith, "The Hymnal is Too Good," *The Lutheran Standard*, October 24, 1961.

The Pastor of St. Philip's Lutheran Church, Baltimore, Maryland, sharply criticizes the *Lutheran Service Book and Hymnal* as too difficult. He finds it unsuited to those who cannot read music; its musical standards are too high for many urban parishioners; there is a lack of Gospel hymns; congregational participation in the singing is largely prevented. Mr. Smith recommends an alternate and simpler hymnal or at least, a supplement to be incorporated in the present book.

F. R. Webber, "Lutheran Organist Who Founded Synod," *Diapason*, October, 1961.

Carl F. W. Walther (b. 1811) whose 150th Anniversary was celebrated last year by Lutherans, is discussed chiefly as organist, hymn writer, composer and choirmaster; but his wider and truly amazing career included that of theologian, seminary president, and founder of Concordia Publishing House, St. Louis. A concise account of Dr. Walther's life is presented, from his early education in Leipzig, his emigration with other Lutherans to the United States in 1838 and settlement in St. Louis, then a frontier town, his pastorate of Trinity Lutheran Church, to his wide activities in the Missouri Synod and his writings in the field of theology. Dr. Walther's hymns include "Jesus, Thou who in the tempest," "He's risen, He's risen, Jesus the Lord," and "Lord, I believe."

Church Management, "Service for the Introduction of a New Hymn-book, October, 1961.

This interesting service was used in Rodborough Tabernacle, Stroud, Gloucestershire, England, Lawrence Squires, Pastor. It has original features appropriate to the specific occasion but could be adapted to any similar situation.

"God of the Prairies" - an Epilogue

VIOLA W. REISS

ON JANUARY 29, 1961, the Centennial Year of Kansas' admission to the Union came to a close. We celebrated across the state with many special services, programs, dramatizations, plays and an outdoor spectacular performance. We have taken many a long look in our history, and realized our gratitude to those who helped achieve statehood as a "free" state during the turbulent pre-Civil War days. Many books and magazines were easily available for those who desired to tread the paths of history via the armchair. It was during one of these excursions that our hymnological interest sniffed out a story that involved three people whose names have been found between the covers of a hymnal.

It was in New Haven in 1856 when a colony of more than one hundred New Haven people were equipped by local anti-slavery sympathizers to emigrate to Kansas. This incident involved Dr. Leonard Bacon known to us through his hymn, "O God, beneath thy guiding hand," Henry Ward Beecher whose determination to place the music of hymns in the hands of his congregation was considered as an "oddity," and John Greenleaf Whittier, the Quaker hymn writer.

A "bon-voyage meeting" was held on the night of departure. Dr. Bacon, long-time pastor of Center Church in New Haven gave a spirited address. Because a number of Yale graduates were in the party, the Junior Class of Yale presented the leader with a richly mounted rifle. Henry Ward Beecher's realistic attitude in sending twenty-five Sharps rifles to accompany the gift of twenty-five Bibles from his Plymouth Congregation gave rise to the expression, "Beecher's Bibles." He explained that there are times when self-defense is a religious duty, and that the weapons would be a greater moral agency among border ruffians than the Scriptures. This probably was considered another one of his "oddities" such as his determination to have better congregational singing. After the audience sang Whittier's "Song of the Kansas Emigrant" a group of the citizens escorted the emigrants to the steamboat to set out on the first stage of the journey to Kansas.

Whittier's "Song of the Kansas Emigrant" written in 1854 had

Mrs. Arthur E. Reiss, whose hymn stories have appeared in THE HYMN, Oct, 1956 and April, 1958, contributes these hymnic sidelights on the Kansas Anniversary of 1961.

captured the enthusiasm of the people more than any of the many poems that had been written in response to offers of prizes for anti-slavery lyrics. Such prominent poets as Landor, Lowell, Bryant, Holmes, Longfellow and Emerson had responded to the appeal, but Whittier's exceeded all the others in popularity.

With Whittier's reference that the Kansas emigrants "cross the prairie as of old the pilgrims crossed the sea," we are reminded of Leonard Bacon's anniversary hymn written sixteen years earlier for the bicentennial of Connecticut and also of Center Church. It was dedicated to the exiled fathers who crossed the sea to worship God, but also brought with them the desire for freedom. Whittier's last stanza re-dedicates the determination of the early pilgrim fathers:

We'll tread the prairie as of old
Our fathers sailed the sea,
And make the West, as they the East,
The homestead of the free!

With this long-range historical background it should not have been a surprise to find a hymn incorporated in the musical play, *Hello, Kansas* performed at Kansas University last spring. It was written by two professors: Dr. Allen Crafton of the Department of Speech and Drama who wrote the book, and Dr. John Pozdro, of the Department of Music, who wrote the music. A hymn, "The God of the Prairies" was sung by a group of settlers after a sorrowful experience of trial and hardship. This hymn might well provide an epilogue to the singing of "The Kansas Emigrant" that night in New Haven in 1858.

God of the prairies, God of the lonely hearted,
Give us the courage to face each coming day;
Keep us from tears for the fate of our dear departed,
Take Thou our hand as we humbly pray.

Keep us from hating the wind-swept land around us,
Grant us an hour of solace with setting sun;
With Thy cool peace of eventide surround us
When the long, dusty day is done.

God of the prairies, God of the lonely places,
Grant us to hear Thy voice when the nights are still;
Hear Thou our prayer across the vast open spaces,
Grant us the wisdom to know Thy will.

—Allen Crafton.

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Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

Hymn Anthems

"King of Glory, King of Peace"—Harold W. Friedell. SATB, H. W. Gray, #1761.

An excellent setting of this stalwart Christian hymn of George Herbert. The music is of equal stature, original and truly ensemble writing. The voice lines weave in and out in the manner of a string quartet, absorbed in expressing the words. It is not difficult but requires careful attention to choral nuance. Any efforts of choirs would give very satisfying music—religious rewards. It is a prize anthem of the American Guild of Organists.

"Bless the Lord, O my Soul"—Austin Lovelace. SATB, Canyon Press.

This is a very appealing setting with original music, of Psalm 103. The opening and closing sections have a feeling of natural jubilation which stems from an attractive (but dignified) theme in minor tonality. The middle section with its reflective text is contrasted with a beautiful theme in major. The anthem is not difficult; brief and unhackneyed music. Fine for Adult and Youth Choirs, or Summer Choir ensemble. Good contrast to the much-worn "Russian" setting of the Psalm.

"Our Father by Whose Name"—John Becker. SATB & Jr. Ch. (unison), Canyon Press.

This has an excellent text by F. Bland Tucker for a "Family Service" or Children's Day. The music is based on the tune RHOSY-MEDRE; the choir parts are easy. An independent organ score gives further impetus to the tune. A fine feature of this publication and new to this reviewer, is the inclusion of a separate score of the Junior Choir part at no extra cost. The Junior Choir's part is also included in the regular choir score.

"To Be a Pilgrim"—William B. Giles. Abingdon Press, APM-118.

This has a fine union of a vigorous text by John Bunyan and music. A sense of free rhythm, giving choral accent to the text, is achieved through many changes of tune signatures. The accompani-

ment adds interest, variety and support to the unison choir of mixed voices. The overall temperament of the text and the musical setting would make this anthem appealing to youth choirs too.

"I'll Praise My Maker"—Lloyd Pfautsch. SATB and Brass Choir or Organ. Abingdon Press, AMP-110.

OLD 113 is the basis of this exciting hymn anthem. A great deal of its effectiveness comes through the strong, yet simple vocal score undergirded with a pungent score for brass choir (3 Trp. 3 Trb. Tuba). Separate brass parts are available. Lacking these, an organ with fine reeds could suffice. The text by Watts is a good one and not too well-known.

Preludes on Hymn Tunes

Chorale Prelude on DOWN AMPNEY—Claude Means. H. W. Gray.

This tune by Ralph Vaughan Williams is a welcome addition to the Choral Prelude literature and this setting for organ is in keeping with the character of that fine tune. It is in the "easy" category.

Three Preludes on Plainsong Melodies—Kenneth Meek. H. W. Gray.

Drawing upon rich sources, in this case, DIVINUM MYSTERIUM, O LUX BEATA TRINITAS, AURORA LUCIS RUTILAT, for organ prelude themes, does not always end in an equally fine composition. These very brief (2 page) preludes show no anxious striving to hide the tune, yet they are not in the obvious "solo" style writing. They are easy and are fine service music.

Prelude in the Style of an Improvisation on ABERYSTWYTH—John Huston. H. W. Gray.

There is a kind of restlessness in this setting of ABERYSTWYTH which bothers me. The tune has a hard time in getting started, then comes a page of "motives" on various manual and registration changes and a wide range of dynamic indications. Finally a quiet "solo" of the tune, then vigor via triplet rhythm, and bold chords with both hands and feet, ending with "motives" on the flute celeste. This is a lot of moods for such a great tune.

Improvisation on the Eighth Psalm Tone—Everett Titcomb. H. W. Gray.

This is a vigorous, easy composition with the "feel" of a postlude.

Prelude and Variations by J. B. Litzau. Edited by Clarence Dickinson. H. W. Gray.

The source of this composition is a lovely evening hymn of the Moravian Brethren. Its serenity is a deep joy. The variations are in the classic idiom, with variety and contrast being achieved via augmentation, diminution and "Bach-like" rhythmic patterns. The four variations are not overstated and do have a natural continuity of spirit. They are moderately easy and will profit by receiving stylistic registration.

Chorale Preludes on Seven Hymn Tunes, arranged by Gordon Young. H. Flammer, \$2.25.

These settings of seven commonly accepted good hymn tunes are technically easy yet the music is not trite nor full of meaningless meandering. There is a good relationship between the character of the respective hymn tunes and the development of them via dramatic coloring, snatches of counterpoint and so forth.

Eight Organ Voluntaries on Familiar Hymn Tunes by Gordon Young. Theodore Presser, \$1.50.

In contrast to the above preludes by Gordon Young, these are more dramatic and require a virile organ and organist but, like most of this composer's hymn preludes, these too, sound well. Organists looking for good Fanfares will find two good ones in this collection. There is also a Recessional on ST. ANNE. The preludes on SLANE and STILLE NACHT are fine settings of these lovely tunes.

Preludes on ST. BERNARD, MIT FREUDEN ZART, ROCKINGHAM—T. Frederick Candlyn. Abingdon Press, \$.75.

These are brief, easy preludes in improvisational style. Very appropriate service music. MIT FREUDEN ZART is a virile tune which is finding its way into recently published hymnals. Each is published separately.

We announce with pleasure that the honor of Knight Commander of the Order of St. Gregory was conferred upon J. Vincent Higginson, Vice-President of The Hymn Society and Editor of *The Catholic Choirmaster*, on December 7, in Rome, Cardinal Pizzardo presiding, upon the occasion of the 50th Anniversary of the Pontifical Institute of Sacred Music. Mr. Higginson was the only American among the seven persons thus honored for their services in the field of sacred music.

Hymns *Draw Out* and *Point Up* Meaning

NANCY WHITE THOMAS

I Drawing out Meaning

Loving hymns and admiring C. S. Lewis, it came as something of a shock to me to learn that he dislikes hymns. "Hymns," he says, "are extremely disagreeable to me,"—his reason being that "their writers tend to draw the sense out from verse to verse instead of saying all there is to say, and then stopping."

Professor A. J. B. Hutchings of Durham University comments on Dr. Lewis's attitude in an address to the Hymn Society of Great Britain and Ireland: "What matters *is* the drawing out, and it takes inspiration to do it well. . . . If our public worship contained neither meditative words nor music, it could be summarized in two exclamations, KYRIE ELEISON and GLORIA IN EXCELSIS DEO and services would last two minutes; but music prolongs supplications, praise, affirmations of belief, aspiration and reflection."

I agree with Professor Hutchings when he concludes, "I'm sure Lewis is exceptional and most of us are grateful for hymns . . . which draw out one idea from verse to verse. . . ." Not all hymns "do it well," but taking hymns across the board, the range of quality is probably the same as that of sermons and prayers and other man-made commentaries on God's truth.¹

Just what is this "drawing out" and how do hymns accomplish it? As to *what* it is, we get a pretty good notion from the answer a small boy made when asked how he was able to make such nice pictures: "I take a think and draw around it."

Suppose the Psalmist had not drawn around his think: God cares for His people as a shepherd cares for his sheep? According to Lewis, he should have stopped after writing, "The Lord is my shepherd," because the remainder of the song is simply a drawing out of the meaning of that idea, a filling in of the image. Incalculable loss to God's people through the ages, if he had not gone on from verse to verse! The same is true of countless other passages in the Bible.

Not only by example but by precept the Bible recognizes the value

Nancy White Thomas (Mrs. John Newton Thomas) has permitted us, at the Editor's request, to reproduce two brief talks introducing hymns to theological students, from chapel services at Union Theological Seminary, Richmond, Virginia. She is the author of "The Philosophy of the Hymn," Paper XXI of *The Hymn Society*.

in this drawing out process. Are we not enjoined to meditate on the law, to feed on the Word, to think on these things? It is not enough to know the bare statement of a truth—we need the fullness of meaning that comes only through reflection. Hymns provide pastor and people a vehicle for the contemplation of our faith.

As to *how* hymns accomplish this drawing out, they do it in much the same way you write a sermon. The literary forms are different, but the principles of expanding an idea are held in common. You know them well, these ways of developing a thought, of pushing out the boundaries of an idea: by repeating it in a variety of ways; by comparing it with similar ideas; by contrasting it with other ideas, ranging from simple difference to dramatic opposition; by illustrating it, making application of it; by breaking it open through question and answer; by weaving it into a time sequence or a story or a drama; by holding it up in an apt image, a metaphor; by surveying it from a special point of view, sometimes called an angle of vision; and others. In the following illustrations you see more clearly that the principles the poet uses to draw out his idea are your guide in the exploration of the hymn's full meaning.

Repetition with Variation "I know not how that Bethlehem's Babe"
God's presence in human life is both a mystery and a reality. "I know not how," "I only know," repeat this paradoxical pattern of experience from stanza to stanza, varying it in the three doctrines of Incarnation, Crucifixion and Resurrection.

Comparison "Fairest Lord Jesus"
In which the beauty of Jesus is heightened by comparing it with the fairest things in nature and with the angels in heaven and showing that He is fairest of all.

Contrast "Our God, our help in ages past"
Which makes real to us the truth that man's fragility and transitoriness are precious and protected within the home of God's everlasting power.

Illustration—Application "Take my life, and let it be consecrated"
In which Havergal takes the idea of stewardship and draws out its meaning through the enumeration of the things we consecrate to the Lord.

Question—Answer "Ask ye what great things I know"
Who defeats my foes? Who consoles my woes? Who is life to me? and so on through the list, with the ringing affirmation after each question, "Jesus Christ, the Crucified!"

Drama "Remember all the people"

With the characters: we who sing; people in far-off lands; God; the men and women who serve Him overseas: interacting through imaginative understanding; prayers; gifts; service; to spread the Kingdom on earth.

Image "Through the night of doubt and sorrow"

Which pictures Christians as a band of pilgrim brothers, marching onward with one light, hope, song, faith, common perils, common joys.

Point of View "When I survey the wondrous cross"

In which the writer, from his position of surveying, see life's values bisected by the cross, thus gaining the true perspective on his relationship to Christ.

If hymns are to work their work in your flock, you as the God-appointed shepherd must know the path to their treasure and lead your people to it.

II Pointing up Meaning

Yesterday we spoke of the way hymns take ideas and make them more real and more significant to us by drawing them out. Today we may seem to contradict that principle in saying that hymns point up religious meaning. But both are true; the thoughts and attitudes and emotions of our religion are drawn out *and* pointed up in hymns.

The way hymns achieve this is a story too long for this brief period, but it begins and ends with the poet's necessity to economize on words. He, like the prose writer, uses description, narrative, exposition and argument, but he is not allowed as many words for his composition. Therefore, he is forced to select and arrange his words with greater care and skill. The precise word, the picturesque word, the powerful word (in associative value), the properly placed word (in relation to other words and the whole), result in a compactness and a concreteness that give focus and intensity to the meaning.

Let me illustrate. A few years ago from this very pulpit Dr. George Buttrick gave a ten minute exposition of the doctrine of redemption. At the conclusion he said: "Mrs. Alexander's lines sum it up and express it more convincingly:

There was no other good enough
To pay the price of sin;
He only could unlock the gate
Of heaven, and let us in."

We could go from man to man in this chapel, quoting other lines which illustrate the brevity, simplicity, directness and heightened emotion found in hymns.

The finest source of illustration is the Bible itself, where we are given instances of the narrative account of an event and the lyrical response to it. Examine Exodus, chapters 14 and 15, with this in mind. Both chapters are great literature; both are inspired; both are about the crossing of the Red Sea. But chapter 14 is narrative account; chapter 15 is lyrical reaction. In the quiet of your room, look for the ways in which the Song of Moses takes the event and points up its meaning.

When this pointed-up meaning is further pointed up by a fitting tune, we have a unique and immensely useful instrument of expression and impression. You, as a preacher, can learn from hymns. Of course, we do not want our ministers sermonizing in metrical or blank verse, but by and large, sermons need to be pulled in the direction of concise, compelling expression. Hymn study will help in this.

Bearing in mind that quotations from any source can easily be overdone, it remains true that lines or phrases from a hymn, in the right place, can, 1) clinch a point for the preacher; 2) save time for him by conveying his meaning briefly and exactly; 3) add the overtones of recognition, association and subsequent recall.

In a lifetime of listening to sermons, I have found a high correlation between homiletical excellence and hymn appreciation. The great preachers know hymns firsthand and use them judiciously and artistically, to the spiritual upbuilding of their people.

HYMN REPORTER

The Shorter English Hymnal Service Book was published by the Oxford University Press last autumn. Its purpose is to provide for all those parts of the rites of Matins, Holy Communion and Evensong which are normally sung in the Church of England. Its contents appears as follows: 1) About 300 hymns with tunes from the existing *English Hymnal*; 2) A supplement of hymns and carols that have commended themselves since the publication of the *English*

Hymnal, 1906; 3) The canticles and complete psalter according to the use of the Church of England pointed for singing by choir and congregation; 4) The service of Holy Communion set to the music of John Merbecke; 5) The chants for the versicles and responses at Matins and Evensong; and a complete set of special prayers and collects for use in processions on the festivals of the Church throughout the Christian Year. Opportunity has been taken to revise the ascriptions

of the words and music in accordance with the latest hymnological research.

—CYRIL E. POCKNEE

The Hymn Society of Great Britain and Ireland held its annual Conference September 19, 20, 1961 in London, at Westminster Abbey and Lambeth Palace. Miss Grace Brunton reports that the Conference was devoted to the 100th Anniversary of *HA&M*. An Act of Praise was conducted by the Reverend D. Ingram with comments on the hymns. The chief speakers were the Reverend Leslie H. Bunn, on "The Impact of *HA&M* on Hymnody" with reference to the texts, and the Reverend Cyril Pocknee, with reference to the tunes.

The Warrington Library of Hymnology. In January, 1960, the Western Theological Seminary and the Pittsburgh-Xenia Theological Seminary merged to form the Pittsburgh Theological Seminary; the Warrington Collection has been left in its former location at Western until new library facilities are available. The Collection was acquired from the widow of James Warrington in 1917 through the offices of David R. Breed, Professor of Homiletics and Charles N. Boyd, Professor of Church Music. The Collection was valued at \$50,000 upon the death of James Warrington. At the time of the receipt of the Collection it was supposed to contain 9,000 printed books and manuscripts, with 300,000 index slips, with extracts from diaries, histories and travel. There were also 3,000

dummy folders for hymnbooks not in the Collection.

According to my count there are 3,050 hymn and psalm books arranged chronologically and indexed alphabetically by title; the books range from the sixteenth to the twentieth century with the majority belonging to the nineteenth. Aside from the hymnbooks there are 1,200 works on subjects related to music, literature and so forth. Mr. Warrington developed extensive files of indexes, composer, meter, tunes and so forth for retrieval of information in the Collection.

—JAMES S. IRVINE, Librarian

The Peter Memorial Library. The Moravian Music Foundation announces the establishment of The Peter Memorial Library to be housed in the Foundation's headquarters in Winston-Salem; in honor of the Moravian composers, John Frederick Peter and Simon Peter, and other members of the Peter family. It will serve as a general and advanced reference library of books, music, and recordings to complement the great treasure of Moravian music manuscripts and the recently acquired Irving Lowens Musical Americana Collection. The Moravian and Lowens Collections together represent the two most significant streams of early American music and place the Foundation's resources among the nation's outstanding for Americana research. The Peter Memorial Library has been started with the acquisition of the third known copy of the 1544 *Hymnal* of the Bohemian-Moravian Brethren and 500 other books.

*From a recent letter to
President Edwards*

My *History of the Evangelical Hymn* (in Spanish) is being processed by the publishers, and I have done a little work toward a short 80-90 page work on hymnology to be used in five-night study courses in our Spanish churches. Next week I plan to teach it in a scant outline form for our Baptist churches here in Santiago, for lay people interested in church music and choral work. I might add that many of our people are interested in music.

—H. CECIL MCCONNELL
Santiago, Chile

REVIEWS

The Art of Handbell Ringing by
Nancy Poore Tufts, Abingdon
Press, New York, 1961.

Ten chapters in a small book of approximately 100 pages give quite a detailed lot of information about handbells and their use. Beginning with a brief history of handbells and continuing with a description of them, how to organize ringers and arrange suitable music, to ordering and caring for handbells—all is treated carefully and authoritatively.

The interest in handbells continues in this country unabated. So much has the handbell movement grown and so far has it spread that music publishers have begun to offer things that a few years ago were unavailable commercially. And so, books, such as this one, continue to be written and published—all in the interest of telling the uninformed what handbells are all about.

This reviewer had the privilege of reviewing for THE HYMN Doris Watson's book, *The Handbell Choir*, about a year ago, and the contrast between the two books is interesting to note. *The Art of Handbell Ringing* is somewhat a report of what is being done with handbells and how various persons have solved the problems associated with ringing them; *The Handbell Choir* is more of a report on the work of the author and her discoveries born out of the use of handbells. In this sense, the two books serve different purposes, and both should be in a library which includes this subject.

There are certain underlying truths which form the foundation of any science and of any art. Anyone who delves into science or art must become aware of this immediately if he presumes to do original or creative work. Yet, these basic truths are often over-looked when only a casual observation is made of the accomplishments in science or art. It is only when these basic truths are understood, explained, and taught that a complete understanding can be given to the pupil—or to the reader of a book on methods.

In the field of handbell playing, most directors of successful groups have "struck out on their own." Many mistakes have been made, and many unworkable solutions to problems have been tried. This is inevitable and a normal part of growth. However, we fail to render the *maximum* service to those who are searching if we merely pass on opinions—even if those

opinions happen to be held by a majority. We must strive to pass on basic truths about the science or art which, in themselves, will ultimately point out the way and the method for those who truly search without prejudice. The book written from this point of view on the subject of handbells has not, to this reviewer's knowledge, been written. If it should be written, ringers may still engage in controversy as to "method" in certain details, but the basic truths will serve as the foundation of discussion as all effort *must* be built upon them.

Books on the subject of handbells have been included in reviews for *THE HYMN* partly because the repertoire of so many bell choirs in this country is devoted in large measure to hymn tunes.

—RICHARD LITTERST

The Hymn Book, English Edition of the Gesangbuch of the Mennonite Church of Canada, Mennonite Brethren Hymn Book Committee, Canadian Conference of the Mennonite Brethren Church of North America, 1960.

The recently published English *Hymn Book* of the Mennonite Brethren Church of Canada undoubtedly represents one of the most ambitious projects in the field of Protestant hymnology in the English language undertaken within recent years, for it exemplifies the rare instance of the re-issuance of an entire hymnbook (with the exception of eighteen substitutions) in a new language—and that within a decade of its first printing (1952). Of its 555 hymns and gospel songs, well over 200 are

newly translated (between 1955 and 1960) from the German language and appear here for the first time. As explained by its musical editor, Mr. Benjamin Horch (see "A Mennonite Hymnal for Canada," *THE HYMN*, July, 1961), this procedure was considered necessary because of the cultural and linguistic changes experienced by the Mennonite Brethren in Canada, who, having clung tenaciously to the German language for many years following their migration to Canada from Russia (during and following the period of the Russian revolution), are faced with a growing language problem—particularly among the younger generation.

The contrasting emphases in the historical background of the Mennonite Brethren are strongly highlighted in the hymns of this volume. As a child of the Anabaptist movement of the sixteenth century, this group would be expected to retain a considerable number of the early Reformation tunes which were widely adapted by Anabaptists for use with their own texts. A limited number are used; among those appearing most frequently are INNSBRUCK (ten times), WACHET AUF (eight times), WIE SCHÖN LEUCHTET DER MORGENSTERN and ALLEIN GOTT IN DER HÖH SEI EHR (each four times), and VON HIMMEL HOCH (twice). Several German chorale tunes from the seventeenth and eighteenth centuries also find repeated use, among them GROSSER GOTT, WIR LOBEN DICH (ten times), WOMIT SOLL ICH DICH WOHL LOBEN (seven times), LOBE DEN HERREN (five times), and others.

The question of the advisability of using a single tune with many different texts comes to mind here. Also problematical is the manner in which tune sources are identified. Attributing VON HIMMEL HOCH and ALLEIN GOTT IN DER HOH simply to "Schumann, 1539," is certainly puzzling unless one understands that the tune was first printed in *Geistliche Lieder*, published in Leipzig by Valten Schumann. (The practice of identifying tune sources by publisher is generally followed). Identifying some tunes from the *Genevan Psalter* simply as "Genf., 1551," further seems unnecessarily vague for the reader (Nos. 92, 326, 485). Many chorale harmonizations appear disappointingly weak (for example, WACHET AUF O LOBE DEN HERREN); possibly this is designed to make them easier for unaccompanied singing.

In 1860, among a group of German-speaking Mennonites who had settled temporarily in Russia, there occurred a serious controversy precipitated by strong evangelical, pietistic influences, with the result that a new group calling themselves the *Mennoniten Brüder Gemeinde* (Mennonite Brethren) was organized. Their new emphasis on the necessity of more emotion in religion is seen in the large body of hymns in this volume derived from the German pietistic movement, many of which, in turn, had their roots in American revivalism. In some cases more personal texts were sung to old well-known tunes (Nos. 18, 171, 187, and many others); in other instances, new texts acquired new tunes of a lighter quality, gen-

erally less rhythmic than the American gospel song but, otherwise, closely related to it. A large percentage of the newly translated texts are derived from this type of German religious song. Among them are some of sufficient character to make them worthy of wider use within the Protestant church; the following are examples: No. 62, "Rise up, O soul, do not delay" (MARTYRDOM); No. 65, "Lift up your heads, swing wide the door" (WIE SCHÖN LEUCHTET); No. 196, "Fairest Lord Jesus, Thou my precious treasure" (INTEGER VITAE); No. 253, "Praise to the King of all creation" (ERBARMUNG); No. 473, "Our songs of praise exalt Thee, Jesus" (DIR, DIR, JEHOVAH WILL ICH SINGEN); and No. 510, "Boundless love of Christ, my Saviour" (GOTT DES HIMMELS UND DER ERDEN).

Some songs are largely reiterations of the sentiment and mood of the typical American gospel song.

Among the newly translated hymns are at least a few which have circulated widely in the English language in earlier translations. In some instances the present translation seems more expressive of the original text. *Was Gott tut, das ist wohlgetan*, for example, is surely better translated "Praise God, who doeth all things well," (No. 318) than "What God ordains is always good." Another fine new translation is that of *Nun ruhen alle Wälder*, beginning here, "The world now rests in slumber" (No. 532).

Very disappointing to this reviewer, however, is the heavy use of American revival tunes and texts.

If, as Mr. Horch indicates, the Mennonite Brethren of Canada were at first shocked at the manner of the rendition of American gospel songs, "reminiscent of the American Dance Hall," it is surprising to find so many of these songs now in their original form in this volume. Nineteen tunes, for example, are by Ira D. Sankey, eighteen by Philip P. Bliss (also thirteen texts), thirteen by William Howard Doane, eleven each by George Coles Stebbins and Robert Lowry, and ten by Lowell Mason—men all known as prolific producers of gospel songs. Twenty-three texts are by Fanny Crosby. While all these, in their German translations, have apparently been sung with slower tempi, less pronounced rhythms, and without accompaniment, it is hardly feasible that they will continue to be so used, especially in the light of the increased use of instruments in the churches and the continuous exposure of the population to their use by revivalists. Perhaps soon the Mennonite Brethren will question whether these tunes and texts are really saying what is basic in their concept of the Christian faith, or whether they are, after all, too self-centered, too concerned with what the individual can get from religion, rather than what he can offer God in humble thanksgiving and devotion, too sensuous in melody and rhythm, too assertive, and generally, too trivial.

Perhaps the fundamental question raised by this publication is whether a denominational hymnbook should be designed to give its

member congregations basically those songs which they already know and love, or whether it has a responsibility to promote musical, as well as spiritual, growth. Very probably the editors here felt that a book in the English language would be resisted if it contained many new songs. But why were not a few more of the gems of the Church included—possibly in a supplement? One misses, for example, such great hymns as "Our God, our help in ages past" (ST. ANNE), "Holy, Holy, Holy" (NICAEA), "O come, O come, Emmanuel" (VENI EMMANUEL), as well as most of the traditional Christmas carols and great Easter hymns. Twentieth century hymns (with the exception of a few gospel songs composed in this century) are also totally lacking. But possibly many of these problems will be solved with time. Possibly as the younger generation of Mennonite Brethren have the opportunity to study and evaluate their heritage of religious song in a language with which they are now most familiar, they will leave those songs which come to seem too romantic or sensuous to a just oblivion, at the same time prizing hymns which serve as effective vehicles of worship in contemporary life.

—ROSELLA DUERKSEN

Correction

Mr. Benjamin Horch, Music Editor of the Mennonite *Hymn Book* was erroneously called *Reverend* in the July issue. Mr. Horch is a layman, and music producer for the Canadian Broadcasting corporation.